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THE MUSICAL TIMES, And Singing Class Circular.

MARCH 1st, 1855.

HISTORY OF MUSICAL INSTRUMENTS.

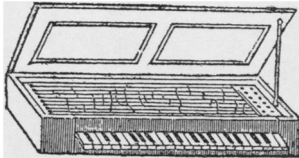
Compiled from "Sir John Hawkins's History of Music."

By JAMES TILLEARD, F.R.G.S.

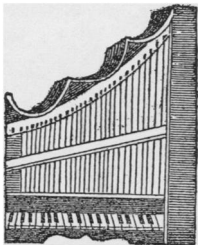
From the "Educational Expositor."

(Continued from page 290.)

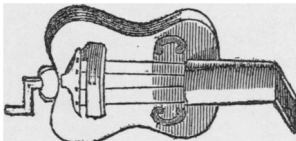
The first of the three following instruments, called by Luscinius a Clavichord, and by others sometimes a Clarichord, was used by the nuns in convents; and that the practitioners on it might not disturb the sisters in the dormitory, the strings were muffled with small bits of fine woollen cloth.



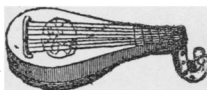
The Clavicimbalum, the next in position to it, is no other than the harpsichord, Clavicimbalum being the common Latin name for that instrument; the strings are here represented in a perpendicular situation; and there is good reason to suppose that the harpsichord was originally so constructed. There is a very accurate representation of an upright harpsichord in the Harmonici of Mersennus, and also in Kircher.



The last of these three instruments is the Lyra Mendicorum, exhibited by Mersennus and Kircher; the strings are agitated by the friction of a wheel, which either is or should be rubbed with powder of rosin; all these, he says, have chords, which being touched with keys make complete harmony.

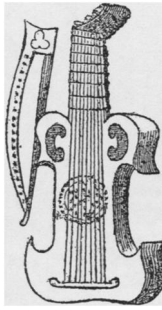
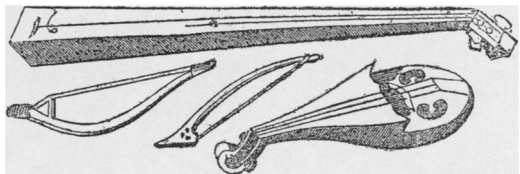


There are others, he says, that require to be stopped at certain distances by the fingers, and of these he gives the following instrument, which he calls Lutina, and which seems to be a small lute or mandolin, as an example:—



As to the above instrument, both the name and the size import that it is a diminutive of its species: that the lute was in use long before the time of Luscinius there is the clearest evidence in Chaucer and other ancient writers. The Theorbo and Arch-lute are of more modern invention.*

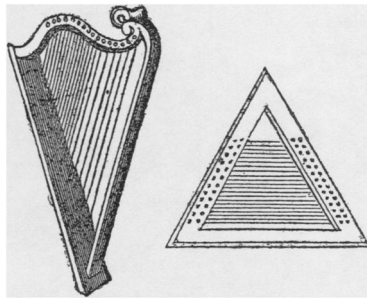
Those stringed instruments in which the vibration of the string is caused by the friction of a hair bow, as the following—



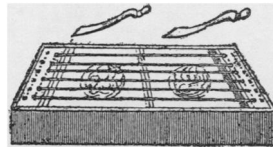
constitute, in the order observed by Luscinius, another class; the first of these instruments is a Monochord, called for a reason which it is very difficult to discover, the trumpet Marine. The second, though of a very singular form, can be no other than the treble viol or the violin, for so Ludwig explains the term Geig;† and the third is clearly a species of the Chelys or bass viol. The elder Galilei is of opinion that this instrument was invented by the Italians, or rather in particular by the

Neapolitans.

In another class he places those instruments in which every chord produces a several sound, as for example the annexed, the latter whereof is no other than a horizontal harp.



The instrument hereunder delineated, corresponds exactly with the modern dulcimer; but Luscinius says it is little esteemed, because of the exceeding



loudness of its sound. The name given by him to it is Hackbret, a word which in the German language signifies a Hackboard, i. e. a chopping board used by cooks, to which it bears an exact resemblance. It is struck with two small sticks.‡

After having briefly mentioned these instruments, Luscinius proceeds to describe those from which sound is produced by the means of air; those, he says, claim the first place that are acted upon by bellows, which force the air into them, and when filled, answer a touch of the finger with a musical sound. These instruments,

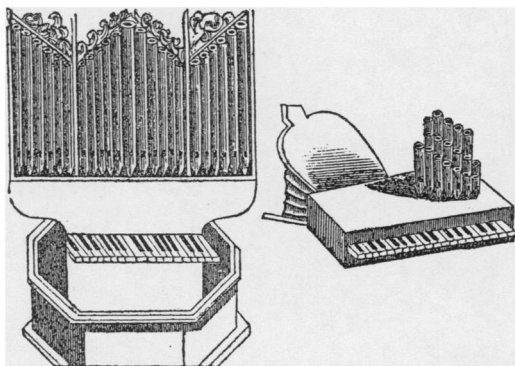
* Luther, who lived much in his study, played very fluently on this instrument; and upon his being summoned to render an account of his doctrines before the diet of Worms, in order to compose and calm his mind, he spent the greater part of the night preceding his appearance there, at his lute.

† Angl. Geigs. This word suggests the derivation of Jigo, the name of an air or tune peculiarly adapted to the instruments of this class.

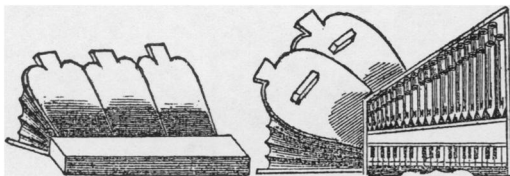
‡ This instrument is still in use in Switzerland, and we have lately seen it used in England by street-musicians.

he adds, as they are more costly than others, so they exceed all others in harmony. He says that other instruments are for the use and pleasure of men, but that these are generally dedicated to the service of God.

Stofferus upon this remarks, that the organ is almost every where made use of in divine service; and that our religious worship is no way inferior to that of the ancient Romans, which was always celebrated with music. Luscinius then proceeds in his description of the organ, of which he says there are two kinds, the Portative and the Positive, the first whereof, as its name imports, capable of being carried about like other musical instruments,—the other fixed as those are in churches. The figures of both are thus delineated by Luscinius :—



Besides these, he gives the figure of an instrument called the Regal or the Regals, Regale, as here represented :—

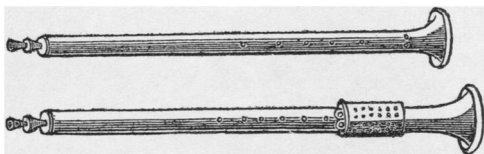


This it seems was a kind of diminutive portable organ, and was in common use in many parts of Germany in Hawkins's time. The second of the figures represents the instrument entire,—the first the bellows and wind-chest in a state of disunion from it. In an account of queen Elizabeth's annual expense, published by Peck in his *Desiderata Curiosa*, among the musicians and players there occur "Makers of instruments two," which, in a note on the passage, are said to be an organ-maker and a rigall-maker,—the former with a fee or salary of twenty, the latter with one of ten pounds a year: and in the lists of the establishment of his majesty's royal chapels is an officer called Tuner of the Regals, whose business was to keep the organ of the royal chapel in tune.

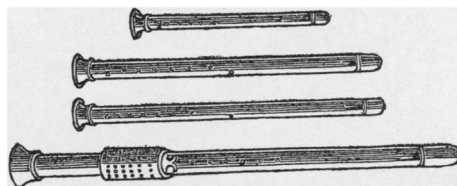
Having dispatched those instruments which are rendered sonorous by means of wind collected and forced into them by bellows, he speaks of such as are filled with air blown into them by the mouth; and of these he gives a great number, particularly the Schalmey, *i. e.* Chalameaux, and Bombardt, flutes of various kinds, cornets, the Cornamusa or bagpipe, and some other instruments, for which no other than

German names can be found, all of which are hereunder represented, according to their respective classes.

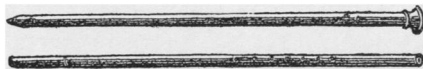
The second of the two instruments below delineated, is the Schalmey, so called from Calamus a reed, which is a part of it; the other called Bombardt is the bass to the former; these instruments have been improved by the French into the Hautboy and Bassoon.



Next follow flutes of various sizes, all of which, bating the simplicity of their form, as being devoid of ornaments, seem to bear an exact resemblance to the flute à bec, or, as it used to be called, the English flute. Whether this instrument be of English invention or not, it is hard to say. Galilei calls it Flauto dritto, in contradistinction to the Flauto traverso; and adds, that it was brought into Italy by the French. Notwithstanding which, Mersennus scruples not to term it the English flute, calling the other the Helvetian flute, and takes occasion to mention one John Price, an Englishman, as an excellent performer on it. The word flute is derived from Fluta, the Latin for a Lamprey, or a small eel taken in the Sicilian seas, having seven holes, the precise number of those in front of the flute, on each side, immediately below the gills. Luscinius has thus represented this species :



The largest instrument of the four is the bass flute. These are succeeded by two other flutes, the first called the Schwegel, the other the Zwerchpfeiff; the former bears a resemblance to the traverse or German flute, though it is much slenderer, and does not agree with it in the number of holes :—

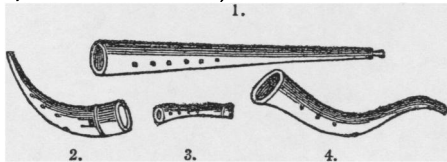


It seems that the invention of the traverse flute is not to be attributed either to the Germans or the Helvetians, notwithstanding that the elder Galilei and Mersennus ascribe it to the latter; the well-known antique statue of the piping faun seems to be a proof of the contrary; and there is now extant an engraving on a very large scale, of a tessellated pavement of a temple of Fortuna Virilis, erected by Sylla at Rome, in which is a representation of a young man playing on a traverse pipe, with an aperture to receive his breath, exactly corresponding with the German flute.

Of the Zwerchpfeiff, the second of the above instruments, no satisfactory account can be given.

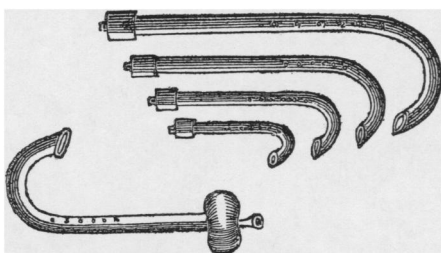
Luscinius next exhibits the forms of four other wind

instruments, namely, 1. The Ruspfeiff, 2. The Krumhorn, 3. The Gemsenhorn, and 4. The Zincke :—



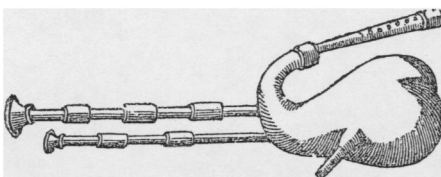
By the name of the first nothing more is meant than the black-pipe, Russ in the German language signifying soot, and Pfeiff a pipe. The word Krumhorn is compounded of the adjective krum, i. e. crooked, and horn, and signifies a cornet or small shawm; and it is said that the stop in an organ called the Principal answers to it. Gems, in the German language, signifies the chamois or wild-goat; and this appellation explains the Gemsenhorn. Zincken are the small branches on the head of a deer; and therefore it is to be supposed that the instrument here called the Zincke, was little better than a child's toy, or in short a whistle.*

Luscinius gives the Krumhorn in a more artificial form, that is to say, with the addition of a reed, or something like it, at one end, the other being contorted to nearly a semicircle, with regular perforations, as here :—



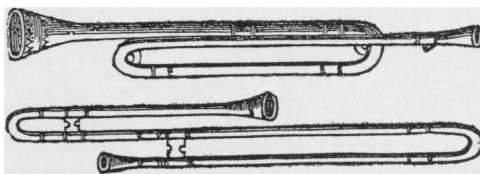
But for these, as also for the Platerspil, the lowest in position of the instruments above delineated, the bare representation of them must here suffice.

The figure of the Cornanusa or Bagpipe, is thus given :—



Luscinius next speaks of certain ductile tubes of brass, meaning thereby the trumpet species, though, in strictness of speech, the Tuba Ductilis signifies the sacbut. The first he terms the Busaun, and it is probably the sacbut or brass trumpet, and the second the field or army trumpet :—

* The names and descriptions of these several instruments instruct us as to the nature and design of many stops in the organ, and what they are intended to imitate. For instance, in the Krumhorn; the tone of it originally resembled that of a small cornet, though many ignorant organ-makers have corrupted the word into Cremona, supposing it to be an imitation of the Cremona violin. The Gemsenhorn and Busaun, corrupted into Buzain, answering to the sacbut, are to be found in many great organs in Germany, as is also the Zincke, corruptly spelt Clink.



Vincenzio Galilei says that the trumpet was invented at Nuremburg, an assertion not reconcilable to the general opinion of its antiquity. Brossard calls it the most noble of the ancient portative instruments; but it is highly probable that Galilei means the brazen trumpet; and that Brossard had a more general idea of it, is evident from his making the word Tromba synonymous with Buccina, which means a trumpet made of the horn of an ox; and if so, there is no great disagreement between the two authors.

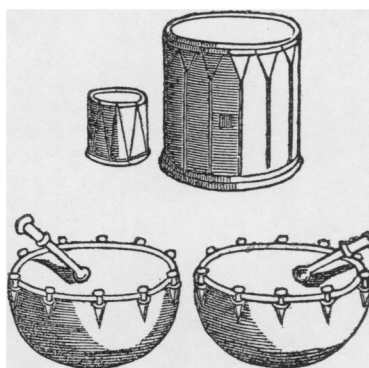
The Claret, which is next given by Luscinius, may mean the Clarion, an instrument of the same form, but smaller, and consequently of a more acute sound than the trumpet :—



The following instrument is by Luscinius called the Thurnerhorn, and is a kind of trumpet or clarion :—

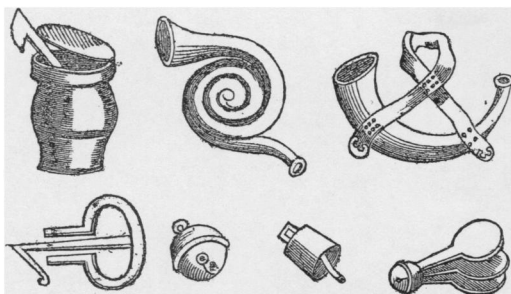


From hence he descends to bells, and even to the anvil and hammers, by means whereof Pythagoras is said to have investigated the consonances. He then proceeds to treat of the pulsatile instruments, at the head whereof he places the common or side, and kettle drums. The drum is said by Le Clerk to be an oriental invention, and he adds, that the Arabs, or rather perhaps the Moors, brought it into Spain.



And these are followed by the bugle or hunting-horn,† a pot with a stick, a contorted horn, the Jew's harp, and some other instruments of less note.

† Bugle, from the Saxon bugan, to bend, signifies a thing bowed or bent. It is probable that the hint of the stick and salt-box, Merry Andrew's instrument to divert the m/b, was taken from the pot and stick above represented.



From hence he digresses to the Jewish instruments mentioned by St. Jerome, in an epistle to Dardanus, of a very awkward form, and as to their construction inexplicable.

The description of the musical instruments, contained in this first book of the *Musurgia*, leads Stoflerus into an inquiry into their use, the explanation whereof, the nature of the consonances, and the signification of the several characters, are the subject of the second book.

(To be continued.)

MUSIC AMONG THE POETS AND POETICAL WRITERS.

By MARY COWDEN CLARKE.

(Continued from page 312.)

Music in the abstract—music itself—has not been so much treated of by the Poets, as musical effects and musical beauty in the world of sound; nevertheless, some fine things have been said upon the subject. In *Westward Hoe*, a comedy by Thomas Decker and John Webster, there occurs this lovely passage:—

“Let music
Charm with her excellent voice an awful silence
Through all this building, that her spheric soul
May (on the wings of air), in thousand forms
Invisibly fly, yet be enjoyed.”

Shakespeare, with his sense of luxurious fitness, and power of drawing the whole voluptuous delight out of a gratification, says:—

“bring your music forth into the air.
How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears; soft stillness, and the night,
Become the touches of sweet harmony.”

Luther,—among other memorable sentences in honor of the Art,—observes:—

“Music is the best solace for a sad and sorrowful mind, through which the heart is refreshed and settled again in peace.”

Milton writes in a strain of earnest recommendation, and refined appreciation, worthy of one who was himself an accomplished musician:—

“The interim of convenient rest before meat, may both with profit and delight be taken up in recreating and composing their travailed spirits with the solemn and divine

harmonies of music heard or learned; either whilst the skilful organist plies his grave and fancied descant in lofty fugues, or the whole symphony with artful and unimaginable touches adorn and grace the well-studied chords of some choice composer; sometimes the lute or soft organ stop waiting on elegant voices, either to religious, martial, or civil ditties; which, if wise men and prophets be not extremely out, have a great power over dispositions and manners, to smooth and make them gentle from rustic harshness and distempered passions. The like also, would not be unexpedient after meat, to assist and cherish nature in her first concoction, and send their minds back to study in good tune and satisfaction.”

Collins, in his celebrated Ode, addresses her thus:—

“O Music, sphere-descended maid,
Friend of Pleasure, Wisdom's aid.”

“Music is not designed to please only chromatic ears, but all that are capable of distinguishing harsh from disagreeable notes. A man of an ordinary ear is a judge whether a passion is expressed in proper sounds, and whether the melody of those sounds be more or less pleasing.”
—Addison.

“By one pervading spirit
Of tones and numbers all things are controlled,
As sages taught, where faith was found to merit
Initiation in that mystery old.
The heavens, whose aspect makes our minds as still
As they themselves appear to be,
Innumerable voices fill
With everlasting harmony;
The towering headlands, crowned with mist,
Their feet among the billows, know
That Ocean is a mighty harmonist;
Thy pinions universal Air,
Ever waving to and fro,
Are delegates of harmony, and bear
Strains that support the Seasons in their round;
Stern Winter loves a dirge-like sound.”—Wordsworth.

“Hark! Music speaks from out the woods and streams;
Amidst the winds, amidst the harmonious rain:
It fills the voice with sweets, the eye with beams;
It stirs the heart; it charms the sting from pain.

Great Memory hoards it 'midst her golden themes;
The wise man keeps it with his learned gain;
The minstrel hears it in his listening dreams;
And no one, save the fool, doth deem it vain.”

Barry Cornwall.

Leigh Hunt makes a heart in grief,—touched into the relief of tears by a sudden strain of melody,—passionately exclaim:—

“O blessed Music! at thy feet we lie,
Pitied of angels surely.”

The universal language spoken by music to the human heart, is here intimated:—

“From out the gates there came a restless sound
Of instruments of music; on light wings
Seeming to poise, and murmur of things
In some divine and unknown tongue to all.”

Edmund Ollier.